GOP Dilemma: Getting A Candidate

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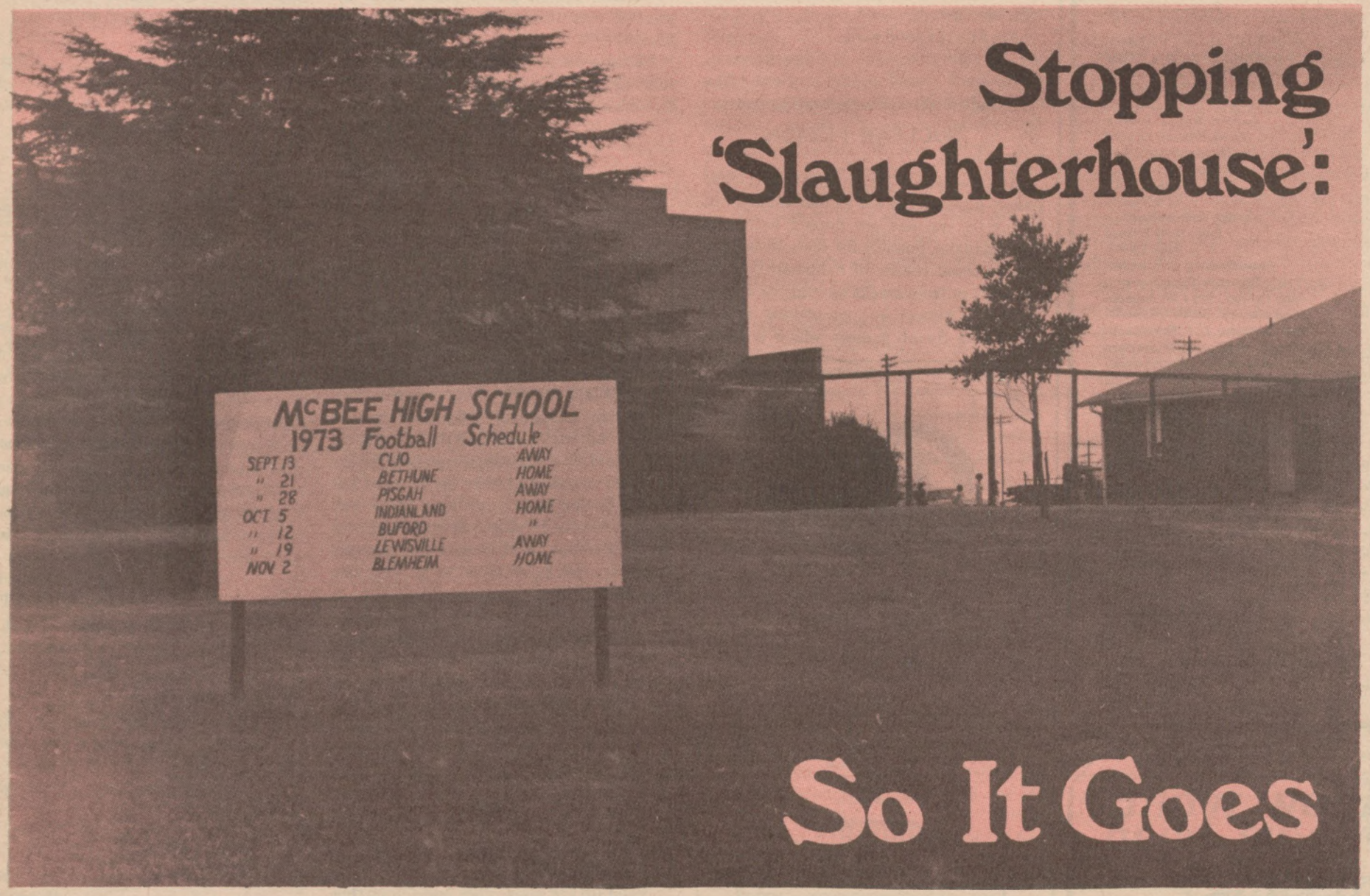
November 8, 1973
Twenty-Five Cents
Number 18

SOUTH CAROLINA'S NEWSWEEKLY

osceola



Stopping 'Slaughterhouse': So It Goes

by Jon Buchan

"Rosewater said an interesting thing to Billy one time about a book that wasn't science fiction. He said that everything there was to know about life was in The Brothers Karamazov by Feodor Dostoevsky. 'But that isn't enough anymore,' said Rosewater."

from Slaughterhouse Five
by Kurt Vonnegut, Jr.

McBee is a small town in north central South Carolina with a population of around 600. Actually, it is more of a crossroads than a town. It has a couple of service stations, an old wooden drug store, and a deserted "shopping district" half a block long. Most of the residents farm or work in one of the three nearby manufacturing plants.

The town sits like a target in the crosshair made by the intersection of U.S. Highway 1 north-south and S.C. Highway 151 east-west. It is not a quiet little town. There is a constant noise, that of the growling, complaining engines of trailer-trucks gearing up and down as they approach and leave the town's single stoplight at the crossroads, eagerly departing McBee, for their destinations.

But last week, McBee gathered enough strength to make a little noise itself when one of its residents initiated the arrest of a McBee school teacher for teaching a nationally acclaimed best-seller to his ninth grade English class. The book was Slaughterhouse Five, the teacher was Gary Black, and the charge on the warrant was violation of the South Carolina obscenity code.

*****

Slaughterhouse Five is generally regarded as the best novel by one of the country's most popular and respected writers of fiction, Kurt Vonnegut, Jr. The novel is about war, specifically the fire-bombing of Dresden by Americans in World War II, and more generally about the inhumanities of war and the degree of insensitivity to which men at war can be driven. Vonnegut's blend of black humor and bitter satire directs itself to the absurd brutalities that can arise in men and nations reared in an atmosphere of war and violence. Vonnegut, incidentally, was present as a German prisoner at Dresden during the bombing and his novel is frequently brutally accurate in its descriptions of people and situations.

On Thursday, October 18, 24-year-old Gary Black distributed copies of Slaughterhouse Five to the 18 members of his class. It was the first book the class has been required to read so far this school year; until last week, the class had concentrated on grammar and diagramming sentences. On Friday, Black was ill and in the hospital, unable to attend school.

(Continued on page four)

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"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"

VOLUME 2, NUMBER 18

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Readers Write...

PLAUDITS

To the editors:

I have been meaning for some time now to write and congratulate you upon the success of *Osceola*.

I am most impressed with the quality of the writing and the topics which, in my opinion, are areas of needed discussion. I was particularly impressed with the recent articles relating to the South Carolina Electric & Gas rate increase, the land dealings at Santee-Cooper, and the article in your latest edition on legislative reform(*Osceola*, October 25).

In connection with the efforts being expended to bring about changes in the legislature I attach Senate Bill 635 which I recently introduced providing for a conflict of interest act.

Keep up the good work.

Very sincerely,
Dewey Wise
State Senator, Charleston/Georgetown

NUCLEAR FISSION

To the editors:

All of us within 350 miles of any nuclear fission power plant are in direct danger of having to evacuate our homes, businesses and industries, possibly for years, because of an accidental release of radioactivity from the plant or from trucks carrying its wastes.

These plants are producing deadly radioactive fission garbage which must be safeguarded for thousands of years at taxpayers' expense. This hazardous perpetual care problem has not been solved.

Some radioactive pollutants require thousands of years to decay and to lose their insidious deadliness.

Since we can not clean up after atomic mistakes, we must prevent them.

The Task Force Against Nuclear Pollution is conducting a national petition or moratorium campaign which I endorse and support.

The Task Force is collecting signatures on the following statement: "I, the undersigned, petition my Representative in Congress to develop safe sourcess of clean energy -- especially sun-power -- instead of nuclear fission.

Nuclear fission power plants must be phased out of operation as quickly as possible."

Please send your signed statements with addresses to the writer at 72 Juarez Court, Columbia, S.C. 29206.

Sincerely yours,
William R. Moore
72 Juares Court
Columbia, S.C.

WE'RE CHECKING

To the editors:

I'd like to thank each person responsible for *Osceola*. I think it is a great little paper. The thing I like most about it is the indepth reporting; but I'll get on to the business.

I take a number of publications and in one of them recently there was an article about the leakage of radioactive nuclear waste. This article was from the *Los Angeles Times* and was reporting a number of leaks from the nukes. The write-up was brief but one sentence caught my eye, "One leak occurred at the facility at Savannah River in South Carolina, with radioactive material reaching the water table in at least one instance."

This came from the *Times* so there must be something to it. This really shocked me because I have read on all the dangers that nukes present. At first I could not believe that this had happened without the local media knowing about it but then too, I know how the AEC likes to deceive the public.

Would *Osceola* mind checking this out or maybe you have already reported on it and I wasn't receiving my paper then. (I just started my subscription.)

Keep up the good work and I hope that *Osceola* continues to grow.

Yours truly,
Tommy Thompson
Rt. 1, Box 135
Gray Court, S.C.

MILITARY ROLES

To the editors:

Really enjoyed your article on VOLAR (*Osceola*, September 27), and I'd like to see more articles in *Osceola* about the role the military plays in the South. I'd also appreciate it if you could let me know where you got the statistics you mentioned -- especially those about racial backgrounds of recruits. I will be moving to Baltimore soon to work with a program in area high schools to provide *civilian* guidance to students interested in enlisting; so far I've had little success in finding accurate statistics.

Take it easy,
Chip Cole
Box 4643
Charleston, S.C.

'MUCH NEEDED'

To the editors:

Your paper continues to improve with each issue I receive. The story on the Public Service Authority and Santee-Cooper and the "Cheap Shots" section on Marion County goings-on were excellent and much-needed.

F. Damon
113 South Parker
Columbia, S.C.

OOPS...

To the editors:

Would you please remove my name from your subscription list? I have enjoyed the news and political articles very much but the vulgar language used in some of the articles I find so offensive I would rather not have it in my home.

Yours truly,
Martha D. Parker
220 M Street, N.W.
Washington, D.C.

...AND AGAIN

To the editors:

... I have only a three month subscription to *Osceola* , but I fear that if I have to read anymore articles by Gary Ligi (such as "A Knight on the Town), three months will be too extensive.

Why you have included such poor material, I cannot understand.

An otherwise appreciative reader
Helen Albers

Chicago In Concert

Tues., Nov. 6
8 PM

Tickets: $6.50 $5.50 $4.50

ON SALE
Coliseum Box Office
Taylor St. Pharmacy
Ft. Jackson S.C.
Mitchell Piano Co.

CAROLINA COLISEUM

1208 Knox Abbott Drive, Phone 796-1645

Cheap Shots

Though the local dailies seem to have overlooked the story, Columbia attorney Hemphill Pride has filed a half-million dollar libel suit against Columbia Newspapers, Inc.

According to the complaint, which was filed October 23, Pride alleges that the "excessiveness and amplification" of the reporting of his arrest and subsequent acquittal last summer on drunk driving charges constitute libel on the part of *The State* and the *Columbia Record*.

Pride was arrested for driving under the influence of alcohol (DUI) soon after his employment by the city as an assistant city attorney to handle prosecution of the city's DUI cases. Pride's complaint lists seven stories run either by the *State* or the *Record* concerning his arrest and acquittal. Two of these, Pride's complaints alleges, "insinuated that the plaintiff (Pride) must have necessarily been drunk...."

The complaint also alleges that the manner and method employed by the two Columbia newspapers in their publication of reports concerning the attorney's arrest and acquittal "have caused the plaintiff [Pride] to lose esteem, society and comfort of his friends, to suffer acute mental distress, intense embarrassment and humiliation and loss of standing in the legal profession." The complaint further alleges that the cited articles were published "...with the sole malicious purpose of these reportings but to disparage and render the plaintiff odious and to impute to the plaintiff drunkeness, an indictable offense, and his want of capacity or fitness to prosecute drunken driving cases."

Somehow the local papers failed to pick that story up. Could be it was a little too hot to handle, or maybe it's just that nasty newsprint shortage we hear about. Some stories just have to be sacrificed...

Despite the recent downfall of its most famous national proponent, Law and Order has been and continues to be a popular issue for local politicians, as evidenced most recently by developments in Lexington County.

Lexington County's popular young sheriff, James R. Metts, has announced the formation of two organizations aimed, in his words, at helping in crime prevention and in establishing a better rapport between his department and the public. These two groups, the Citizen's Advisory Committe and a county chapter of the National Neighborhood Watch are an attempt to encourage citizens to support the local law enforcement program and to learn more about how to protect their own neighborhoods, Metts says.

Metts came into office in November, 1972, in the near Republican sweep of Lexington County offices and pledged to improve the county's law enforcement program. The nearly doubled budget of the sheriff's department for the 1973-74 fiscal year is to a great extent due to Metts' aggressive influence last spring on the county's all-Republican council.

Soon after the budget was enacted, the county began drawing up its proposal for funds from the Law Enforcement Assistance Program (LEAP), a federally-funded, state-administered program to provide money for local law enforcement agencies. Metts was right there, telling county council he needed several more cars and deputies to provide the type of law enforcement he promised county residents. At one point, Metts asked the council to seek LEAP funds for 12 deputies and the crowd of 300 at the council meeting expressed its strong support of his proposal. Council eventaully decided to ask for money for six.

During other council meetings and in direct appeals to the public through the local news media, Metts has drawn strong support when he has called for more and more money for the county sheriff's department.

Since coming into office, Metts has also started a sheriff's posse, to serve in times of disasters and has encouraged a program designed to get young people involved in and interested in law enforcement as practiced by the sheriff's department.

Just how much law enforcement and how many law enforcers Lexington County residents need are difficult questions to answer. But for observers of local politics, a question of greater difficulty may be the motives of Lexington County's ambitious young sheriff.

Several weeks ago, *Osceola* reported that those erstwhile earnest servants of the South Carolina public were hatching big plans for a large island just north of Hilton Head. Bonner Manly and O. Stanley Smith respectively, former director of the State Development Board and director of the Technical and Comprehensive Education program, are planning the development of St. Phillips Island, replete with golf courses and condominiums.

But before the bulldozers start pushing the sand around down there, it looks like the state's environmentalists are going to raise a little. Sand, that is, as they say over in the Pee Dee. Though their complete plans are still under wraps, some Columbia environmental organizers are hinting that they may fight the proposed development at every turn. Among those stages will be a permit from the Coast Guard required before the developers can build a bridge to the island and a permit from the U. S. Army Corps of Engineers for permission to dredge in the area.

One Columbian knowledgeable of the area said St. Phillips Island is about 80 percent marshland, with little contiguous highland area. That means any development would require considerable dredging and filling of marshlands and estuary areas. With the Atlantic Coastline being nibbled away by development at its present rapid pace, it is possible that the proposed development will receive added opposition from national environmental groups.

While confessed tax evader and former vice-president Spiro Agnew, burdened with his punishment of a $10,000 fine and three years of unsupervised probation, trips to Chicago to plan money ventures with Frank Sinatra and Republican sugar daddy Clement Stone, there are other alleged and convicted tax evaders around the country who are not faring so well.

Right here in South Carolina, for example, Rep. Herbert U. Fielding (D-Charleston) was charged this week with federal income tax evasion. If convicted, the 50-year-old legislator could be sentenced up to three years in prison and fined up to $30,000. And it's doubtful that if Fielding were convicted and then resigned, that the courts would be as gentle with him as with Agnew. The courts said Agnew's resignation had been punishment enough.

According to *Newsday*, 464 Americans were sentenced to prison during the last fiscal year, an all-time high, while another 810 escaped imprisonment and got off with fines, probation, or suspended sentences. But, as reporter Robert Reno points out, most of those who escaped imprisonment paid larger fines and had been charged only with income tax evasion. The arrangement between Agnew and his prosecutors was basically a trade for his not being prosecuted on several other charges, including bribery and extortion.

Incidentally, it was a year ago this month that President Nixon's internal revenue commissioner declared war on tax evaders and vowed that more of them would have to go to jail as examples.

Early in his press conference last Friday night at the White House, President Nixon eagerly cited the case of Aaron Burr as a precedent on which to support his continuing refusal to turn over presidential papers to Watergate investigators, whoever they might be these days.

In an obviously well-rehearsed response to the first question, Nixon sent historians everywhere scratching their heads when he said:

"You remember the famous case involving Thomas Jefferson where Chief Justice Marshall, then sitting as a trial judge, subpoenaed a letter which Jefferson had written which Marshall thought or felt necessary evidence in the trial of Aaron Burr. Jefferson refused to do so, but it did not result in a suit. What happened was, of course, a compromise in which a summary of the contents of the letter which was relevant to the trial was produced by Jefferson..."

Well as a matter of fact, not too many people *do* remember that case, and it may be because it never happened.

As *New York Times* columnist Anthony Lewis noted on Monday of this week, the facts were these:

"The letter at issue was not from Jefferson but to him, from Gen. James Wilkinson. Jefferson did not refuse to cooperate in the matter; indeed he offered to be examined under oath in Washington. And he did not produce a mere "summary" of the letter. He gave the entire orignial letter to the U.S. Attorney, George Hay, who offered it to the court for copying and use of 'those parts which had relation to the cause.'"

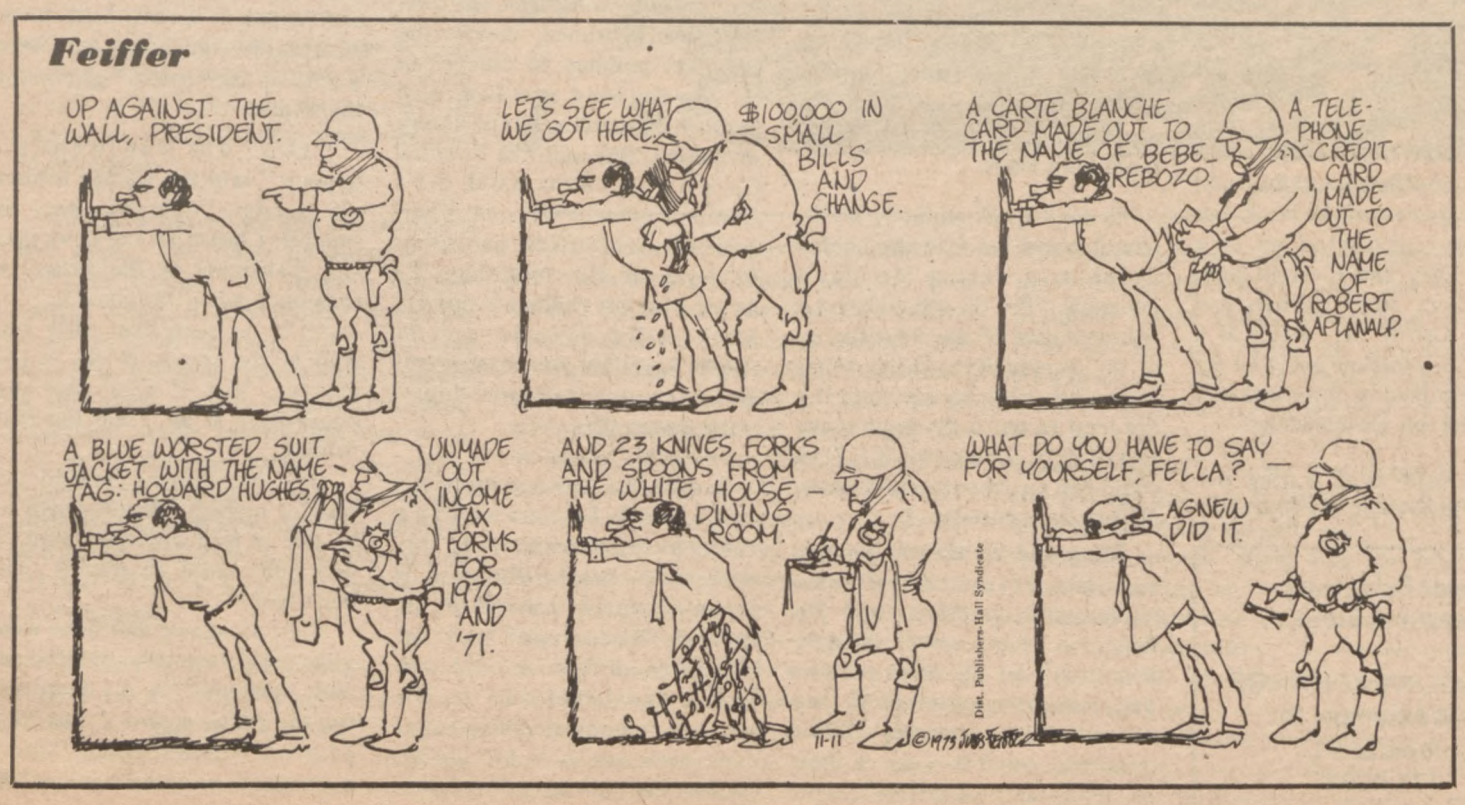
Lewis, no friend of the President to be sure, went on to note in his Monday column:

"In short, Mr. Nixon's account was a farrago of untruths. It may seem a minor matter in a press conference that also saw him falsely imply that Elliot Richardson had 'approved' his course of action on the tapes. But the President's misuse of the Burr case is interesting precisely because it was so unnecessary, so minor, so gratuitous. Why did he introduce such an historical episode into his discussion and then so gravely distort it? Did he consciously intend to deceive his audience? Or is there in him some unconscious process that reshapes the truth to his ends?"

Among the growing numbers of disbelievers, Nixon's newly confessed loss of Watergate-related tapes may sound like just such "truth-shaping."

Lewis ended his column with a two paragraph plea for a postive look into the future. "These assaults on our institutions and on our trust have left the country in a state of nervous exhaustion. Before we can recover, we shall have more to endure. Investigating a President, judging him, will require us to face the hard questions of law and policy and politics. But there is no other way.

"As we proceed, we should remember above all that we are trying to heal wounded institutions. That means that the whole process of investigation, impeachment, and hopefully political accomodation, must be carried forward with a deep concern for institutional regularity. We must answer disrespect for institutions with respect, lawlessness with law." ■


Feiffer
UP AGAINST THE WALL, PRESIDENT.
LET'S SEE WHAT WE GOT HERE. — $100,000 IN SMALL BILLS AND CHANGE.
A CARTE BLANCHE CARD MADE OUT TO THE NAME OF BEBE REBOZO. — A TELEPHONE CREDIT CARD MADE OUT TO THE NAME OF ROBERT APLANALP.
A BLUE WORSTED SUIT JACKET WITH THE NAME-TAG: HOWARD HUGHES — UNMADE OUT INCOME TAX FORMS FOR 1970 AND '71.
AND 23 KNIVES, FORKS AND SPOONS FROM THE WHITE HOUSE — DINING ROOM.
WHAT DO YOU HAVE TO SAY FOR YOURSELF, FELLA? — AGNEW DID IT.
Dist. Publishers-Hall Syndicate

Black: "They could ban me from teaching MOBY DICK if they wanted to."

continued from front cover

When he returned to class Monday, school principal Charles Stoudemire informed him there had been complaints from parents and the school board and told Black the books would have to be "taken up." Black consented, but left school early Monday in an angry mood, unsure if he should—or if he would be allowed to—return. On Wednesday, three law officers arrived at Black's home in Hartsville (about 14 miles from the McBee school) with a warrant for his arrest.

The charge, made by a McBee woman whose 14 year-old daughter is in the class, was for distributing obscene material to minors. (The charge carries a penalty of a maximum two-year prison term and a $1,000 fine upon conviction.) The woman, whom the Chesterfield County Sheriff's Department refused to identify (though such information is legally public information) complained that the book contained offensive "four-letter" words.

On Friday, Black met with school officials and agreed not to teach the book. The board, in turn, assured him they supported him as a teacher. On Monday, Black returned to school, for the first time since the previous Monday. Later that afternoon the charges were dropped when the woman was satisfied the book would be removed from the classroom and from the school library.

The tension is gone since the charges have been dropped, but the case has provoked some interesting questions about the rights of teachers and the nature of obscenity.

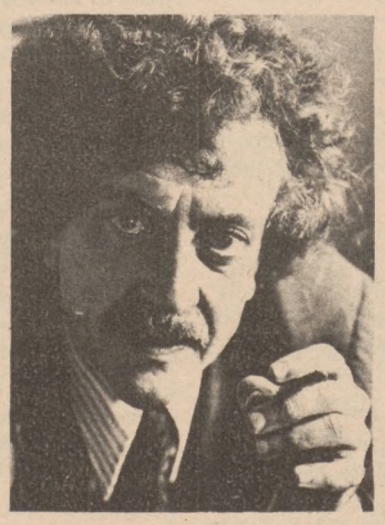
*****

During his lunch hour Monday, Gary Black leaned his desk chair against the chalkboard and its half-erased diagrams of studiously complicated sentences behind him. He is thin, with black hair cut well above his ears and a trim moustache. Black is quiet—he refused to be photographed because he said it might make it seem as though he is trying to blow this whole matter up—and soft-spoken. Black, a native of Gastonia, N. C., and a graduate of Western Carolina University, taught in Mullins last year before coming to McBee. The charges had not yet been dropped Monday morning and he was willing to talk about the situation.

Black said he was completely surprised the Wednesday the officers came to his home to arrest him. He was taken to the Chesterfield County Sheriff's Department and then released on a $2,000 "straw" bond—in effect, he had only to sign his name to be released. "On Friday, I met with school officials and they said they disapproved of the book, but that they supported me as a teacher. They had received good reports from other teachers and parents about my work as a teacher. They told me not to let my career be ruined by this mistake; I don't think this was a mistake."

Black said that during the weekend, he phoned *The Charlotte Observer* and told them about his arrest. The newspaper phoned Vonnegut at his home in New York and surprised him with the story of Black's arrest. According to the *Observer* Vonnegut said, "Oh, I'm sorry to hear that. They always go after the little guy on things like that, who has no money to defend himself, never the expensive bookstore or someone like me."

"It's a harmless book," Vonnegut told the *Observer*. "I don't think it deserves to be in any trouble. No reviewer ever found it obscene. I really don't know what in the book the people in McBee regard as pornographic. There isn't even a famous dirty passage in the book. It's simply about a soldier, talking as soldiers talk. If a kid in the South doesn't know how a soldier talks, he's in real trouble."



Kurt Vonnegut, Jr.

Black said Vonnegut then called him at home. "I was shocked. I thought it was somebody kidding. He said, 'This is Kurt Vonnegut,' and I thought it was someone who had heard about it and was ribbing me. But he just kept on talking. I'd seen him on TV, talking about his book *Breakfast of Champions*, and I recognized his voice."

Vonnegut told Black that the book had faced a similar test in Michigan and had won the court case easily. The author then called his lawyer and brought the national American Civil Liberties Union into the case. South Carolina ACLU lawyer Herbert Buhl was contacted and immediately got in touch with Black.

"I don't think anybody on the school board has read the book," Black said during Monday's interview. "But the school board is representative of the constituency of the community, so I'll go along and not teach the book in class. It is not legal to teach the book if the board says 'Don't use it.' They could ban me from teaching *Moby Dick* if they wanted to."

Black said the board's decision and his arrest raised some fundamental questions about the definition of obscenity. "Because they won't let me teach it, does that mean it is obscene? If they brought Michaelangelo's *David* into town, could they put clothing on it? If you had a private viewing of "Deep Throat" in your home and the courts had ruled it obscene, could you be arrested? Does the community decide what can or cannot be shown—or what is and is not obscene? If I went to court, that would be my reason: to find out who decides what is obscene."

Black said he thinks most of the faculty at McBee High School was supporting him, even though he believes few had read the book. "If we have to be careful of everything we do or say in class, or we can be arrested, if someone could take that extreme a step..." He did not finish his sentence.

Much of Black's trouble seems to have arisen from the age of his students. Previous court cases, such as one involving the teaching of Vonnegut's collection of short stories *Welcome to the Monkeyhouse*, in Alabama, have been decided in favor of those teaching the books, but the rulings have included qualifying phrases specifying that the books are suitable for a certain age level.

In the Alabama case against *Welcome to the Monkeyhouse*, for example, the courts ruled that school officials had failed to show that the Vonnegut book was "inappropriate reading for high school juniors." The courts apparently consider the age of the students involved in determining if certain material is inappropriate.

Mrs. Margaret Earhardt, library consultant for the South Carolina Department of Education, said that assigning the book for required reading was also a mistake. She confirmed that the local school districts have the final decision concerning which books to teach and include on library shelves. "We have recommended that all school districts have a written policy on these matters," she said.

Mrs. Earhardt said that this is the first time, to her knowledge, that *Slaughterhouse Five* has been specifically banned. Besides the perennial problem of *Catcher in the Rye*, there are few such problems, according to the library consultant. She said *The Essential Lenny Bruce* and *The Autobiography of Malcolm X* have caused occasional problems because of the language. An award-winning children's primary book called *Sylvester and the Pebble* has raised some controversy because its cartoons depict policemen as pigs.

Despite the criticism Black has received for teaching *Slaughterhouse Five* to his ninth-grade class, he defended his choice of reading material for its age level. "It's a complex book, but it's written on three or four levels. That's the beauty of it. The brighter students are going to get three levels and some will just get the one level, the story. I think this book is the best book written by an American since *Moby Dick*."

As both Gary Black and Margaret Earhardt pointed out, under South Carolina law, the local school district has the right to determine what books are permissible for school use. But the problem of obscenity, as Black noted, is still undecided. Since the United States Supreme Court ruling last summer, delegating responsibility for defining obscenity has been difficult. In a town the size of McBee, could the opinion of an elected body like the school board be assumed to be the "community standard?" This is a question that Black has raised. The ACLU is presently filing a petition asking for a reconsideration of the precedent-setting case that vaguely placed the responsibility of determining community standards on the local courts.

*****

On the right hand corner as you enter the McBee crossroads from the south is a battered old building known as The Corners. It sells worms, pumpkins, faded October watermelons, fireworks, orange pottery, bundles of fat lightwood, pickled pigs feet, hot sausages, and a little cold beer on the side. On Monday, it was chilly and a little windy outside and several local women sat on the stools inside the store and smoked cigarettes and talked. They talked about how when it was hot, you wanted it to be cold, and when it was cold, you wanted it to be hot. It sounded like it was a practiced conversation, one they held every fall and every spring. And they talked about the arrest of Gary Black—they had all read about it in the paper or heard it on the news. None of them had read the book.

"It's always some goody-goody who ain't got nothing better to do who tries to show they're better than plain people. It's like people who complain because some people come in here and drink a beer. And these complainers go home and have a drink in their house," said one of the women.

"It's just one woman's opinion," said the woman behind the counter. "He's got plenty of support. I heard on the news that the publisher or the writer or somebody called him about it."

"It's no more than what you read in the papers or see in the movies. Not if you have any imagination at all," said the first woman.

Her companion behind the counter replied, "People ought to be able to read what they want. If you don't want to read it, you don't have to."

They all agreed that there were some in the town who didn't share their opinions: "Try the drugstore, try the filling station." But they offered the warning: "They probably haven't read it either." ■

GAMECOCK 1 Theatre
PARKLAND SHOPPING CENTER
Cayce, S.C. / 796-0022
BOGART—BERGMAN
Casablanca
2:00
3:50
5:40
7:30
9:20

FOX DOWNTOWN Theatre
1607 Main Street / 254-5212
"SIDDHARTHA is an exquisite movie."
—REX REED, Syndicated Columnist
A NOVEL BY HERMANN HESSE
A FILM BY CONRAD ROOKS
R
1:05 · 2:40
4:15 • 5:50 • 7:25 • 9:00

PLAZA III DOWNTOWN Theatre
1323 Main Street / 254-7960
LATE SHOW
FRI. & SAT.
11:30 p.m.
THE THING
with
James Arness

Trade Paperback
Books and Comics
THE BOOK EXCHANGE
1234 Assembly St.
Columbia, S.C.
771-9292

Theatre/American Film Series

Good Theatre At Bad Prices

If Landau and American Express want to bring quality filmed plays to the people, let them consider that over half the families in S.C. make less than $4,000 a year.

by Julie Britt Byrum

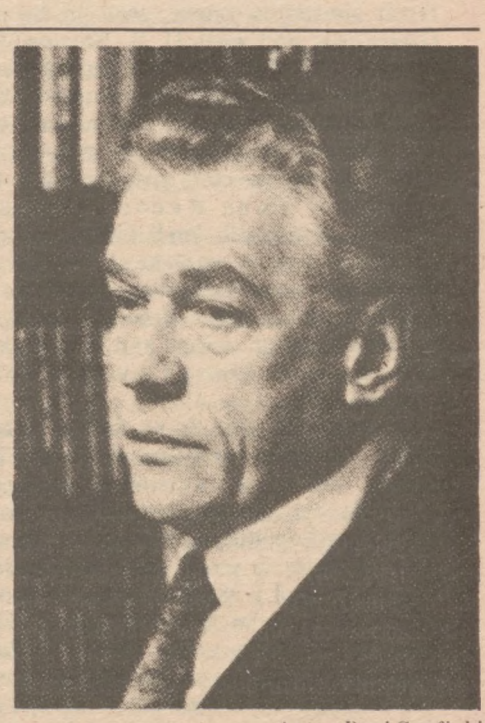
The Playbill's final statement reads, "They [the filmed plays] are presented with humble pride," *by whom* is the question. The American Film Theatre, which had its Columbia and nationwide premiere Monday afternoon, has done absolutely nothing in its public relations or advance work which could be called "humble". Indeed, Founder/Producer Ely Landau cannot be called anything less than coy or arrogant in his interview on the Dick Cavett Show a few weeks ago, in the rather elitist pricing of the membership tickets available, and last, but by no means least, the advertisement that appeared in the Columbia newspapers denouncing Columbians "[b]ecause if there aren't enough people in this community who deeply care about transcendent films that touch the heart and soul—then I will simply cancel the series..."

No doubt, the advertisement was a "stock" ad, the directions for use reading something to the effect of "if you have not received blank response by blank date, run this one." To infer, however, that Columbians are not culture-conscious and supportive of artistic endeavor is a definite untruth, considering the support of two local theatre groups, touring national productions, visiting classical artists, a symphony, a museum, a music festival association, a fine films association, and other cultural pursuits. Columbians just like to have their culture—in the words of the sales pitch—at a price they can afford. Consider the price of Ely Landau's "transcendent films": $30 for season membership (matinees and evenings), $16 for students (matinees only), and $4 (matinee) and $5 (evening) standby seats. If you happen to be married or on joint budgets, that comes to $60 in one shot. If you are a student, the pricing is great, but the time is the thorn in the side—matinees start at 2:00 on a *Monday* or *Tuesday* afternoon. That means cutting at least one class, possibly more, once a month, especially if the play runs longer than two hours, as all of them do. And if you're on standby basis, you are obliged to wait outside "until all the subscribers have been seated." If Landau and American Express want to bring quality filmed plays to the people, let them consider that over half the families in South Carolina make less than $4,000 a year.

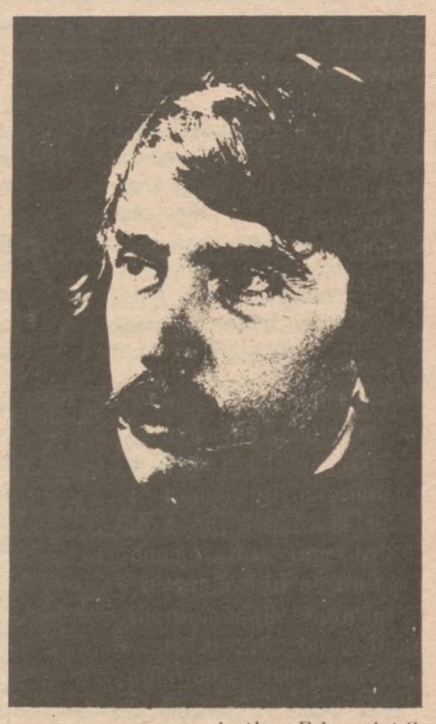
All this is not to say that the product is not good. The first presentation, "A Delicate Balance" by theatre's bad-boy Edward Albee, is undoubtedly one of the finest pieces of celluloid that I have ever seen. Tony Richardson is the superb director of this play, a maker of beautiful, albeit sometimes draggy and over-detailed films; yet in "A Delicate Balance", his ability shines in everyday movements, stances, and situations which become visions—sometimes beautiful, sometimes hideous and pitiful—but always evocative and mind-catching.

The players read like a *Who's Who* of actors culled from stage and films: Katharine Hepburn, Paul Scofield, Kate Reid, Joseph Cotten, Lee Remick, and Betsy Blair, all of them canny and persuasive artists. Katharine Hepburn triumphs over the "blue-stocking" image that has been created for her over the years in her many films (with the notable exceptions of "Lion in Winter" and "Madwoman of Chaillot") and achieves even greater stature as an actress. Elegantly gowned, superficially sure of herself, Hepburn as Agnes satisfied the memories of older moviegoers and gave the younger ones the performance of her life with the interpretation of dialogue as in the first scene when, while musing after dinner with her husband, she tells him of her fear—no—speculation about going insane, about a "loosening of the moorings—setting the balloon adrift," becoming a lady with "her mouth full of ribbons." She presents her almost-monologue with a sense of wonder at her thoughts of mortality and decrepitude, almost asking the audience as well as her husband if they, too, have ever pondered similar things. Throughout the film, she becomes Agnes the stern New Englander, the gracious hostess, understanding mother, the "don't-worry-about-it—there's-time-for-it-later" woman who denies her true feelings, and indeed, hardly even allows them to intrude on her daily activities. This woman is thrown, along with the other inhabitants of the big Connecticut mansion, into an emotional state of flux, causing them all, in Albee's words, "to change their perception of themselves" as well as to "make us/[them] aware of our/[their] mortality." For the first time in years, Agnes allows herself to remember the desertion of her bed by her husband after the death of their only son, when her husband "spilled [himself] on my belly" while she begged silently for him not to "leave me like that." She tells her husband shyly, as if they had not been married for forty years that she has missed sleeping beside him—reopening wounds and feelings long shut off. Hepburn is the consummate actress, and she displays her skill (not diminished greatly by her years) with great sensitivity.

Actress Katharine Hepburn



Actor Paul Scofield



Author Edward Albee

The emphasis on Hepburn is intentional—this is *her* picture—she is the character whom everyone else reacts to; Paul Scofield ("A Man for All Seasons", "King Lear") provides his role as Tobias, the husband, with quiet tolerance and acceptance and with a blindness to life only exceeded by that of his wife. He truly is, in the words of Claire, his alcoholic sister-in-law, "too dried-up, too settled" and of his four-times-married daughter, Julia, as "ineffectual" yet "more human" than he was when she was a child. He comes to grips with himself when he must fight against the words he *should* say, by society's rules; to

(Continued on page 10)

The GO & Governo

by Tim Rogers

For Southern Republicans, 1972 was the year of the breakthrough—the year they had been waiting for. Although the impact of the Nixon landslide was surprisingly offset by Democratic gains in state and local races elsewhere in the nation, Republicans in the South were much more able to capitalize on the success of their national ticket.

In many areas where voters had gone for the national Republican ticket since '60 or '64, but had stayed with local Democrats, Republicans in 1972 won races for local offices from sheriff to coroner, seats in the state legislatures, Governor, and even U. S. Senator. Many Republican activists who had been working long and hard to more completely convert the "conservative" Southern majority concluded that 1972 proved it could and would be done.

Nowhere was the trend more graphic than in neighboring North Carolina as voters there elected their first Republican governor since Reconstruction—young, and less-than-charismatic Jim Holshouser—who was outspent by his Democratic opponent, Skipper Bowles, almost two-to-one. North Carolinians also chose as their new U. S. Senator Republican Jesse Helms, a rich, reactionary television station owner and editorialist who has since distinguished himself by his remarkably limited competence.

In South Carolina, the re-election of Republican Senator Strom Thurmond and Second District Congressman Floyd Spence was basically a matter of holding on to earlier gains.

In the Sixth Congressional District, however, there was a major new Republican achievement. Democratic challenger John Jenrette, a young state representative from Horry County, pulled a startling upset by knocking off veteran Congressman John McMillan, after which there arose a strong, traditionalist, Nixon-loyalist Republican to challenge Jenrette in the general election. Ed Young, who had also gained some notoriety through past experience in the electronic media, ended up defeating Jenrette in the general election, increasing to three the number of Republican seats in the eight-man Congressional delegation.

The Republicans were also able to substantially increase their numbers in the state legislature, as well as in strictly local offices.

South Carolina Republicans immediately began looking toward the 1974 Governor's race. With the psychological impact and patronage that would result, the Republicans are keenly aware that capturing the Governor's Mansion would do more than any other single feat to build the strength of the state party. With the weakened position of the Democrats' early frontrunner, Lt. Gov. Earle Morris, together with the encouragement from 1972, party activists were sure that 1974 would be their year of arrival in the Palmetto State.

That was back during the good old days, of course; Spiro was still a hero, John Mitchell still stood for "law and order", Watergate, ITT, and government corruption were still issues the Democrats had tried and failed to develop, and Richard Nixon was still the best thing that ever happened to the Republican Party—rather than the colossal political albatross he has since become.

What has become of the South Carolina Republican Party in the interim twelve months? Can it still be said that the party's fortunes are on the upswing? Does the party still nurture hopes of taking the top spot in state government next year? In seeking answers to those questions, one cannot get away from what has become, even in South Carolina, the number one political issue of the day: the mess that the Republican Party has gotten itself into over the continuing disclosures of corruption and devotion to extra-legal campaign tactics in the Nixon political camp.

Most palmetto state Republicans still seem as shell-shocked by the whole affair as does the Nixon Administration. No one really feels comfortable talking about it. No one really knows yet where it's all going to end. One Republican proclaimed confidently several weeks ago that "the Watergate mess" would not carry over to hurt local Republican candidates; then there followed the Agnew resignation, and the latest White House tapes crisis, dragging the country to the verge of Presidential impeachment. Last week over the phone, the same GOP leader said, "Hell, I just don't want to be quoted about any of it. Every time I say something, things get worse. I don't know what the hell's going to happen. All we can do now is pray for a miracle."

To a man, the Republican leaders are acutely aware of stingingly negative public response to Watergate and related affairs. Most of them are bitter, if not toward Nixon, then toward one or more members, past or present, of his staff.

The Republicans' feelings of helplessness and frustration were most poignantly stated by state GOP Chairman Ken Powell. "I guess this is why the Democrats have stayed away so much from national politics, because when you're down here in South Carolina, you just don't have much control over what happens nationally," Powell moaned.

"I mean, it's a long way from you. There's a barrier there, and you don't have much control or even knowledge of what's going on. Unfortunately in politics, you have to take the bad with the good. If they do something bad, you have to take the blame for it."

Some GOP leaders are hueing bravely to the line that Watergate fallout will not harm state and local party efforts. Many, including Powell and former national committeeman Drake Edens, are quick to point out that the Democrats have had their similar problems in South Carolina, and claim that will offset any shortcomings on the Republican side. State House of Representatives Minority Leader Marshall Cain, (R-Aiken), says simply, "the causes of the Republican Party—law and order, and conservatism—are still just, and I don't think the majority of Republicans who weren't involved in the Watergate mess are going to let themselves be deterred just because a few men in Washington made some pretty bad mistakes."

Regardless of the Republican leaders' outward bravery, however, the impact of Watergate is clearly significant in the inner machinations of the Party as everyone begins to look toward 1974.

No satisfactory official Party explanation has as yet been forthcoming, for example, as to why the two leading contenders for the gubernatorial nomination withdrew so early in the game. Former nominee for Lieutenant Governor, Greenville businessman Jim Henderson, and editorial analyst for the *State* newspaper, Bill Workman, both cited "personal" reasons for their Sherman-like decision.

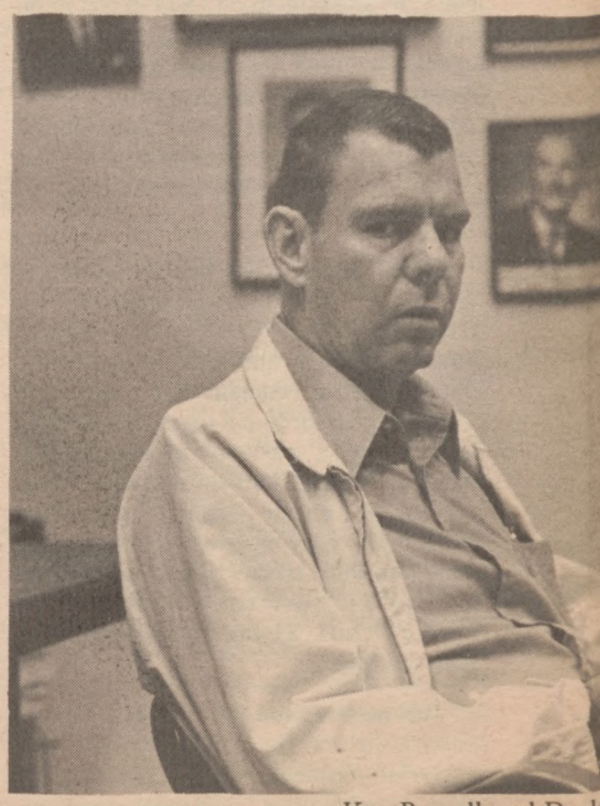
Privately, however, many Republican leaders conceded there's probably a good deal more to it than that. State Republican finance chairman Arthur Ravenel of Charleston put it this way: "I think the people who were looking at the Governor's race, like Workman and Henderson, were just being politically realistic about the chances this year. Any candidate short of Senator Thurmond himself, is going into that race a terrible underdog. I think it is going to be very difficult for us to field a candidate who can be successful."

"Nobody knows what the fallout from the scandal is going to be," Ravenel explained. "Nobody knows what the devil is going to happen. And you've got all kinds of continuing things coming out—I mean all the business that's on CBS every night about Nixon's friend Rebozo, the business about the bank and the real estate holdings and what have you. It just makes people edgy. People like Henderson and Workman, they're not about to jump into anything where the waters are so troubled..."

*****

Aside from the Watergate corruption spectre at the national party level, state Republicans will have at least one other novel problem to face in 1974—one that could concievably cause trouble. For the first time in modern party history, the state executive committee has voted unanimously for a statewide nominating primary. Agreement of the state convention early next year is still necessary to implement the proposal, but with such strong support among party leadership, convention approval seems certain.

Four years ago the issue of whether or not to have a nominating primary was dividing South Carolina Republicans along factional lines in a volatile dispute. Current state party finance chairman Ravenel was then an active candidate for governor, opposing Congressman and



Ken Powell and Drak

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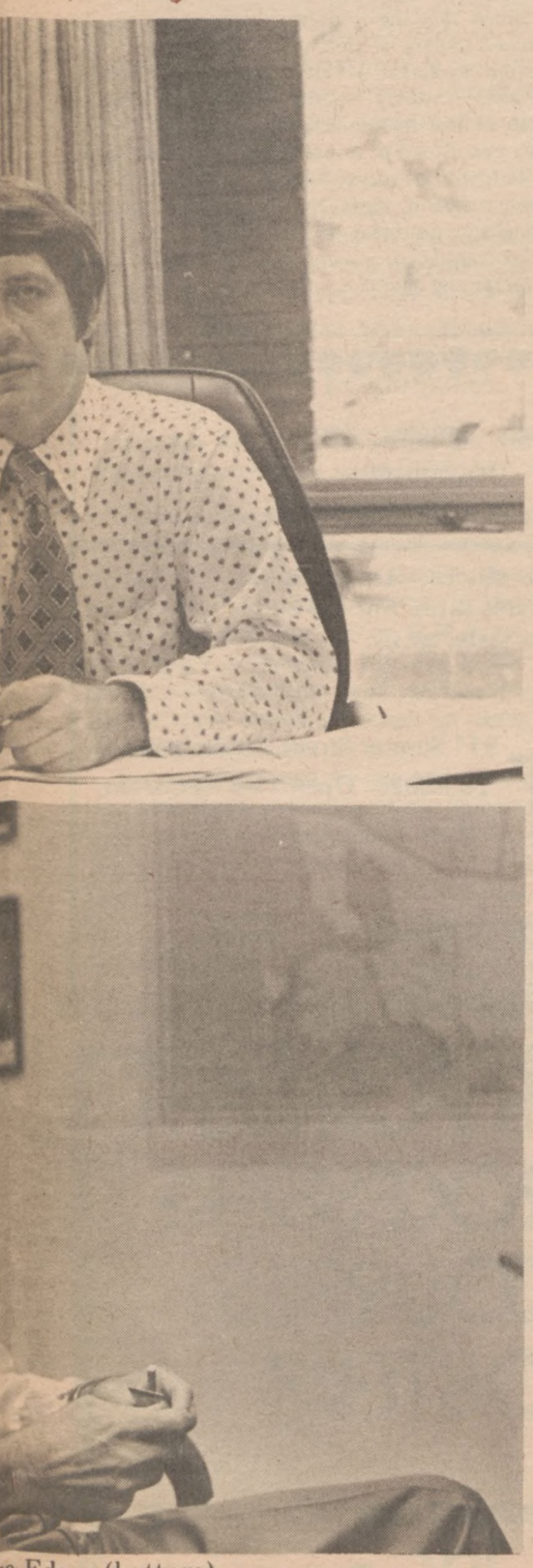

e Edens (bottom)

later gubernatorial nominee Albert Watson. Ravenel declared he would continue as a candidate only in the event the party allowed an open statewide primary; then he led the fight on the convention floor for the primary.

The convention voted down the idea by a handy margin, Ravenel withdrew, and the nomination went to Watson. Now, Ravenel says he has been vindicated. "Of course, most of the people who fought the primary then, realize now that probably the reason Watson did not win was because he had not won the nomination in a free and open primary. Had he entered the primary and defeated me, I think—and apparently this view is shared by a good many of the state's leaders—that he would have beaten West in the general election. Even so, he got 48% of the vote.

"So now, all the people who fought the primary so hard in 1970, are advocating a primary, and apparently we're going to have one. But in my opinion, we threw away a marvelous opportunity at that time to have a primary and elect a governor."

The hidden danger, of course, is that the primary would exacerbate old factional wounds. The main reason for opposition to the primary in 1970 was the fear of the conservative wing of the party that Ravenel and his moderate wing might be able to divert the reformation of the party into a doctrinaire conservative bastion.

"I think there was a chance," Ravenel contends, "if they had conducted a primary, that we would have won. We were pretty well organized, and we would have made a very serious bid to win the nomination. Of course, had we won the primary, and been the nominee, we would have had nominal control of the direction the party would have taken, at least for the extent of the campaign. And I think this was a chance that a great many Republicans were not willing to take..."

Beyond a rough moderate-conservative cleavage, there are other factional divisions within the South Carolina Republican party. The first was created when Dixiecrat, Thurmondite Democrats followed the rebel Senator into the Republican Party in 1964. Led by Thurmond's former administrative assistant, Harry Dent, the Thurmond forces basically ousted more orthodox, moderate, nationally-oriented Republicans, such as Ravenel and Edens from the party leadership.

After 1968, the Dent leadership forces began gravitating to a more moderate stance, particularly after Watson's defeat in 1970. Powell's election as state chairman was actually a victory for the Dixiecrat faction, balking at the prospect of "liberalizing" the state party at the urging of Dent. Dent's primary concern was that the political fortunes of Thurmond and Nixon, both up for re-election in 1972, did not follow those of Watson. In the final analysis, both Nixon's and Thurmond's campaigns were run in a much more moderate vein than Watson's had been, and the factional tugging still goes on within the party as to which direction to take.

Many of the purely ideological questions have become moot, with the carefully calculated efforts of state Republican leadership to cultivate new, moderate, even progressive images. Exemplary are the words of state party chairman Powell, who was initially elected to fend off the liberalizing trends: "The South Carolina Republican Party had two problems. Number one, we had, and I don't think we tried to have it, but we did have a sort of tinge of racism hanging over us. We also were very negative. So I made up my mind, number one, that we were going to get rid of any racist tinge that we may have had, which I think we've done. I honestly don't think anybody can accuse us of any kind of racism now. And number two, we tried to bring forth some positive proposals, and quit being negative all the time."

Notwithstanding attempts to smooth over ideological differences among Republicans, they do still exist, along with a number of personal rivalries engendered during earlier battles. In one breath, Ravenel can say, "I think that the party is now much more moderate than it was when we reorganized in 1970. Our state chairman is very progressive. I think we've come around a lot."

On the other hand, Ravenel sees the great possibility of a strong, factional primary fight if a candidate files for Governor who is identifiable with the more moderate wing of the party. The most likely to do so, according to Ravenel, is former state national committeeman and national vice chairman, J. Drake Edens.

"If Edens enters the primary as a candidate for governor, I feel sure the Milliken people (Roger Milliken, Spartanburg industrialist, leader and chief financier of the conservative wing of the party) will have a man in there opposing him. If Edens enters the primary, he would have well-financed aggressive opposition. It would be exciting, I think it would be a very healthy thing for the party, and I hope he (Edens) does run. I think we would have a real donnybrook, but I think we could control it; I think we could fight it out, and then coalesce behind the nominee."

The one group of voters that is perhaps most important to Republican chances in 1974 could not properly be called a Republican faction as such. They are loyalists to Senator Thurmond, and have voted Republican in national elections, but have also supported state and local Democratic candidates on individual bases. Included are key Thurmond supporters and activists, whose opinion of the state Republican leadership and organization in general has been less than high. The description one such operation gave of the state Republican organization was "a bunch of ten acre dirt farmers trying to run a thousand acre plantation."

Although nominally a Republican, Thurmond is still basically an independent who has never really turned it on for fellow Republicans as many would have liked. In his own 1972 re-election campaign, liason with Republicans ranked somewhere toward the bottom of Thurmond's list of priorities.

Yet the active support of Thurmond's legions and lieutenants would be crucial to a successful Republican bid for Governor in 1974. Whether or not that support will be forthcoming remains an intriguing question mark. The best solution from the Republicans' standpoint would be for Thurmond himself to run for Governor, capping off his career in style. Yet as of this moment, there is no evidence that he is actively entertaining such a possibility.

A final major obstacle the Republicans must face in 1974 is their continuing inability to attract any significant support in the state's black community. Ravenel is the only major statewide Republican figure who has demonstrated an ability to pull black votes—as in his unsuccessful race for mayor in Charleston, where he pulled something like 90% of the black vote over his Democratic incumbent opponent.

"The blacks make up about 35% of those people who do the voting," explains Ravenel. "You see, they vote a higher percentage of their registration than whites do. I think they make up only about 22% of the registration, but because they vote a higher percentage, they probably account for a third of the people who do the voting."

"And the Republican party, on a statewide basis, has not been able so far to make any significant inroads into the black vote. So when you start a race with 30% against you, and you only have some 70% of the electorate to appeal to, you've got to get a remarkably high percentage of that 70% in order to win.. That's a pretty tight situation, but we don't have a potential statewide candidate who's interested in running at this time who can appeal to the black electorate with too much expectation of positive results."

*****

It is ironical, perhaps, but a major issue for a Republican candidate for Governor in 1974 will most certainly be "corruption" and inefficiency in state government. By virtue of being the party out of power, the Republicans can and have taken advantage of being able to call the incumbent party on the carpet for its indiscretions.

State chairman Ken Powell: "Belmont, the Public Service Authority, the Wildlife Commission selling cheap boats, misuse of aircraft—that, in my opinion, is the Governor's responsibility. He does nothing about it. Just sits there and looks at it. Now, when I say we need a strong governor, that's something the governor *can* do, but he hasn't. What we need is a real strong governor who will say, unh-unh. No way.

"That's why I say it's going to take somebody other than

(Continued on page 8)

The G.O.P. & The Governorship

(Continued from page 7)

the Democratic Party in South Carolina to make the necessary changes and reforms. And the Republican Party is the strongest group right now that is 'out' that can do it. I remember very well Donald Russell, when he was Governor—said he was riding around one Sunday afternoon, and saw all these state cars riding around, going to the lake and all with their families, and he said he was going to put a stop to that. Well, he put out a directive to stop it, and in some private conversations, I understand he said that when he did that, every state senator, every political hack, everybody was down on his neck. And he just said, well, these are the people who elected me—it's not worth it.

"So the Democratic Party is so intertwined with all this stuff that they can't do the job -- and I'm not saying a lot of them don't want to ..."

All in all, that's a reasonably salable argument. The same kind of issue approach worked exceptionally well in the gubernatorial campaign in North Carolina -- and the lesson has not been lost on Powell, who aspires to be another Jim Holshouser.

There is no reform Democratic candidate on the horizon, leaving the issue basically to the Republicans. The question is, can any Republican party run successfully on a "clean government" platform in 1974? How can those who argued that Richard Nixon and John Mitchell and Spiro Agnew were needed to clean up the national government claim the ability to choose the leaders to clean up state government? It will be an uphill fight, at best.

Perhaps less tainted by the Watergate affairs are consistent Republican efforts for the reform of state governmental structure and organization. Official state Republican policy calls for single member districts in the legislature, and a 2/3 majority of GOP House members supported single- member districts in the recent House reapportionment fights. Other related issues are a state auditing bureau responsible to the legislature, loosening of legislative control over state courts and regulatory commissions, and more power and authority for the governor.

Again, the Democrats would be vunerable on these issues, running a traditionalist campaign with Dorn, Morris or McNair as the gubernatorial nominee.

Finally, all of the prospective Republican gubernatorial candidates also emphasize that calls for more "fiscal conservatism" would be major planks in their platforms. Edens, for example, points to the exit of older, more conservative Democratic leaders in the legislature, and their replacement by younger, more "liberal" leaders such as new House Speaker Rex Carter, as proof that the Democrats can no longer lay claim to the standard of fiscal conservatism.

When pushed for specifics as to how they would trim budgets and economize, the Republicans become more vague and less agressive. Most specifically refuse to criticize socially innovative programs of the West administration in the areas of economic development, health care, education, anti-poverty measures and human rights.

Still, there is the stubborn persistence to accentuate the emphasis on good old Republican conservatism; challenges to define the difference between the two parties in South Carolina are met with vigorous adamance.

"One of my big problems," Edens complains, "is that the press keeps trying to point me as something other than an absolute conservative. I try to be reasonable and practical, and I have refused to compromise on the race question, but that does not make me any less a conservative. On some things, I'm to the right of Louis XIV."

No matter what the issues, the Republicans are going to be lost if they don't soon produce some viable, active candidates. And the overriding question remains -- who can they get?

With the exceptions of Henderson and Workman, no one has affirmatively taken himself out of consideration, and a surprisingly large number of prospects are at least passively encouraging speculation about their possible candidacies.

Powell says he's not so "foolish" as to think that he would be considered for governor, but wants to keep the door open for lieutenant governor – and a possible re-match against state senator Isadore Lourie; Ravenal refuses to take himself out, although a current seperation and pending divorce present obvious problems; state House Minority leader Marshall Cain of Aiken, is a possibility, but is cautious and would rather run for Congress in the Third (Bryan Dorn's) district; Republican House members Carroll Campbell (Greenville) and George Dean Johnson (Spartanburg) are also too young, but are interested in the number two spot; state senator Dr. Jim Edwards (R-Charleston) is a possibility, but many consider him too conservative, and he currently has only regional support and recognition; former Democratic Spartanburg mayor Robert Stoddard would suffer from similar handicaps.

More serious possibilities are Edens, who is not discouraging fallout support from the Draft Workman forces; General William Westmoreland, although many Republicans worry aloud about the General's open relationship and cooperation with the West administration; and Nixon's Commerce Secretary Fred Dent, a textile mill president from Spartanburg and a heavy Republican contributor. Dent's problems are that he is perhaps too identifiable with his native New England; he has had a mediocre stint of service as Commerce Secretary, even in the estimation of the Nixon staffers; and there is always Watergate and all the related hexes. No one can really say for sure that Dent hasn't or won't be affected politically by the association.

There are others, most of whom have their own peculiar handicaps. Of course, each of the prospective Democratic contenders has his own unique problems. Indeed, one Republican consolation all along has been that the seeming consensus Democratic candidate, Congressman Bryan Dorn, has not caught fire the way the GOP guys at first feared he might, as well as the lingering speculation that Lt. Governor Earle Morris might end up with the nomination after all -- in which case the Republicans feel they would have a much greater chance of success.

As long as there are active Democratic candidates and no active Republicans, however, valuable time and position will continue to be lost by the Republicans. GOP leaders may claim they can afford to remain "underground" for a while longer, but with as much territory as they have to cover and recover before next November, that premise becomes increasingly doubtful. If the Republicans allow themselves to be scared into waiting much longer, they just may lose any remaining chance to make it a real horse race in '74. ■

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Cinema/'Electra Glide in Blue'

A Return To Innocence – 1962

by Mike Smith

AMERICAN GRAFFITI
at the Miracle Theatre

Remember the sock hop, where dancers would discard their shoes so as not to mar the floor of the school gymnasium?

Anyone tired of the new morality, the new movies, new prices, or new prosecutors should scoot on down to the Miracle Theatre and glide through the sweetness of our near past—1962, a Kennedy year—when youth meant innocence, and which dress to wear to Saturday night's sockhop in the high school gym.

Disc Jockey: What kind of entertainment do you have in your town?

Caller: You're all we got, Wolfman!

On the last summer afternoon of their youth, college-bound Steve and Curt meet their two buddies—Terry the "Toad" and Johnny—at Mel's, a local hamburger drive-in. Curt seems reticent and voices some doubt about whether he will leave in the morning: is it necessary, he asks Steve, "to leave home to find a new home, to leave friends to find new friends, to give up your life for a new life?"

In the second and longest segment of *American Graffiti*, Director George Lucas engulfs his audience with Curt's search for an answer to his own question. With wit, an expressive eye for visual rhythm, and an unpretentious feeling of total sincerity, Lucas lays down the best American film to appear so far this year.

Francis Ford Coppola—a shrewd businessman and a true movie artist (he scripted "Patton" and "The Godfather" and directed the latter)—gave his director a free hand in making *American Graffiti*, asking only for a salable product. Lucas' only other film—*THX-1138*—knew a limited success. Coppola got his money's worth this time.

Wolfman flies around in an airplane and broadcasts from Mexico and that's illegal.

Inheriting Steve's car, Toad sets out for a night of cruising; Johnny goes in search of another car to put down and another broad to pick up. Steve and Curt return to their past—a gym sockhop—for one final glance. Curt can't remember his old locker combination and Steve can't convince his girl that they should not longer go steady since he is going away.

Following personal whims, each young man embarks on a separate journey into the night and the cold realizations which come with the dawn. During that time, each reaches some type of decision about his future existence. Lucas follows each character (and usually his car) up and down the streets of a straight California suburb accompanied only by the never-ending cry of the Wolfman and the grinding sound of rock-and-roll.

Writers Lucas, Gloria Katz, and Willyard Huyck have created a portrait of American life in the early '60's without sentiment or mere nostalgia. Instead, they present an objective report of events—in a near-documentary style—and allow the viewer his own choice. They do not lampoon or draw conclusions or harangue, they offer no opinions.

Historically speaking, things are confused. Some songs featured didn't debut until later in the decade. One could gripe about the unfaithfulness of slang and dress. But the basic patterns and myths and hopes are the same in their universal world.

Paul Le Mat tries to figure out a way to get rid of his unwanted, pesting young passenger, Mackensie Phillips.

The second part of the film contains some great comic moments carried off deftly by a young, but surprisingly talented cast of virtual "unknowns." Curt's wayward journey leads him into the hands of a street gang—good, old-fashioned, duck-tailed thugs—where he finds himself in the unadmirable but ridiculously funny position to decide whether he wants to be a Moose or a Pharoah. When Johnny scores with a chick, he picks up "Judy's sister"—a 13-year-old with an active imagination and a fast tongue. Toad manages to pick up the dumbest of blondes—an endearing young woman.

Cinematographer Haskell Wexler (*Medium Cool*) has produced some stunning color photography. The plastic of Mel's, the high-polished shine on each autombile, and the ever-shining lights of the town allow Wexler to create a visually surreal world which shocks with its vision of a futuristic sterility and an unreal city of nomads.

Each cast member performs with intelligence and talent. Ronny Howard (Steve) is the only "name" in the film. In 1962, he was Andy Griffith's son Opie. His acting ability has ripened in the last ten or so years; his performance is excellent. Robert Martin Smith as Toad never ceases to invoke gales of laughter whether retching from too much booze or simply opening a car door. Paul LeMat as Johnny is the quintessential badass child of James Dean and early Brando. Richard Dreyfuss as Curt offers the film's maturest performance. He creates an unbelievably naturalistic character who never loses his "realism" throughout the most bewildering of events. Candy Clark as Laurie matches Dreyfuss' realistic intensity. Mackenzie Phillips as Debbie gives an inspired performance comparable with Monroe's best.

At the center of the film for every character involved, though, stands the Wolfman, the mythical source of it all. Wolfman Jack—well-known (to some) disc jockey and bon vivant—plays himself in one on-camera scene. He does this beautifully as if he always had understood what he was doing for or to anyone who had ever listened to him. He is the only adult character who is not ridiculed in some manner. Wolfman is everywhere and nowhere, alive and on tape and coming at you through the air.

High school sweethearts Ronny Howard and Cindy Williams.

The final segment of *American Graffiti* is the hard, almost cruelly absurd punchline which informs the audience—for better or worse—what happened the next morning, the next year, and the next decade. In spite of its briefness, this segment stunningly shows us the results of four innocent friendships swallowed up by the impending future shock of assassinations, war, Johnson, Nixon, Vietnamization, and the countless horrors which our innocence has encountered since the last time this country was truly united and at peace, for we learn, sadly, what happens when youth cannot endure. ■

See next page for more cinema.

Cinema

A Sensitive Treatment of Loneliness

ELECTRA GLIDE IN BLUE
at the Palmetto Theatre

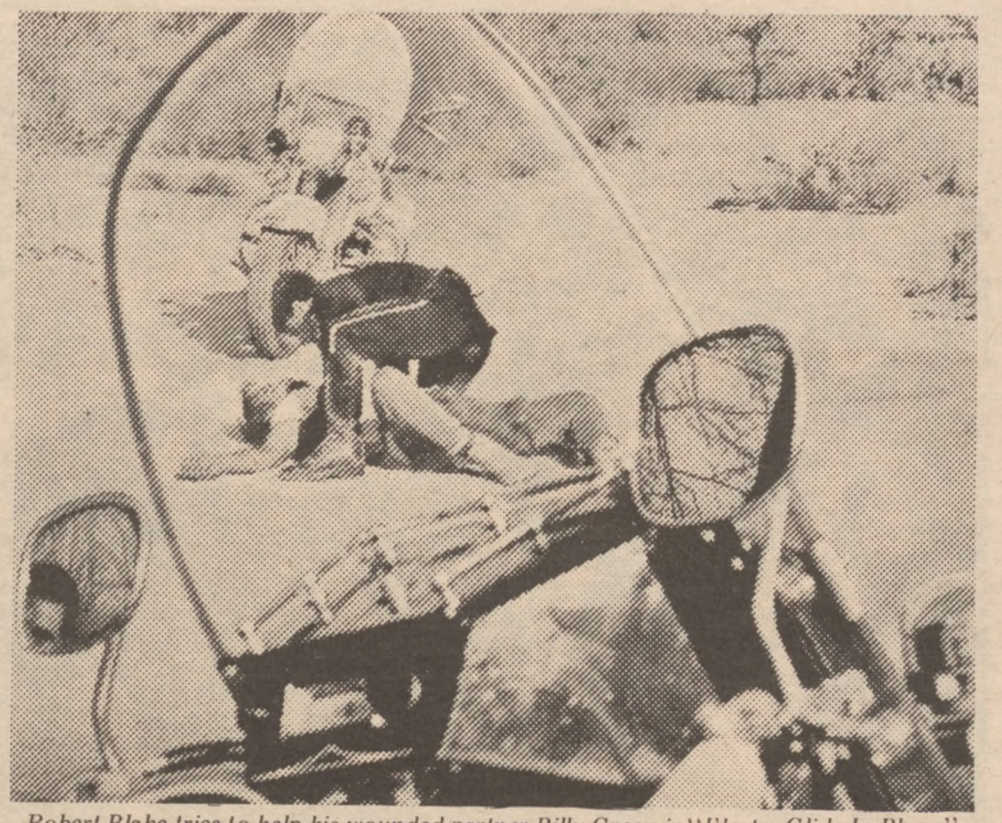
Electra Glide in Blue is one of the most sensitive and moving treatments of human lonliness and alienation to appear here in a long time.

Robert Blake, best known for his role as the killer in Capote's "In Cold Blood," is at his finest, portraying with humor and insight the role of a five foot, two inch motorcycle cop whose beat is the Arizona desert.

Billy (Green) Bush, who co-starred in "Five Easy Pieces," is equally fine, combining wit, toughness, warmth and sheer sadism in the role of patrolman Zipper Davis, sidekick to Blake's John Wintergreen.

In many respects the film is similar to "Easy Rider." The desert is the dominant scene, the central characters are lonely men on motorcycles who do not really understand their own lives or the lives of the people around them, and the central theme is the paradox of the defeat of personal loneliness by listening to one's own voice, a solitary and lonely act. Unlike "Easy Rider," however, Robert Boris's story is both honest and intelligent, and 27-year-old director James William Guercio makes it into considerably more than a cops versus hippies story.

The emotions revealed are real ones, and not the maudlin rumblings of Peter Fonda.



Robert Blake tries to help his wounded partner Billy Green in "Electra Glide In Blue."

When Blake peers into the distance, which is, happily, rare, he really sees *something*, be it the reality of his own fantasies and dreams or the starker truth of motorcycle gangs, madness, jealousy and murder. Guercio's symbols are not obvious and intrusive, although they are certainly numerous. The very fact that they are not immediately definable or intelligible is to the film's credit; the desert, the eerie mesas, the streamlined spit-and-polish uniforms, guns, motorcycles, and the highway itself cannot be analyzed on the spot, and yet they work quite well. One has the feeling that they are considerably more than they appear to be.

The overall quality of the film is that it is haunting; it is a picture that is not easily forgotten, but one that provokes the deeper feelings and questions which are not always able to be articulated. The final scene is one that will remain imprinted on the psyches of all who witness it; as a symbol, it is perhaps as powerful as the Crucifixion itself, and is the ultimate expression of the easy rider predicament.

Robert Blake

For all its beauty, *Electra Glide in Blue* has certain flaws that are distracting. It is too long for what it has to say; the long sequences of desert and sky are simply boring after the first few minutes. Moreover, much of the photography is merely artsy and old hat. The slowmotion death scenes which were so effective in "Bonnie and Clyde," "The Wild Bunch," and "Butch Cassidy and the Sundance Kid" are simply overdone, and lose intensity and power because of it. Although it can be argued that such techniques are deliberately used to create the effect of existential fatigue, and to brand the viewer with symbolism rather than scenery, the result is simply to tire and to destroy concentration. These flaws, though distracting, can most certainly be tolerated, for they do not seriously hamper the fine performances of the actors or the complex impact of the film. ■

John Marion

The American Film Theatre

continued from page eight

speak his true mind and heart to a friend who has posed a very visceral question to him and who has provided the essential catalyst for the internal uneasiness of the family. As Tobias, Scofield subtly alters himself to become a different man with each person he interacts (or fails to interact) with: his wife, daughter, sister-in-law, and friends). This was not my favorite Scofield work, but it was a good performance as a man made of shadows.

Kate Reid, as the Claire, the alcoholic sister-in-law, was the character I most enjoyed— for her sheer outrageousness and incongruity in this rather dull but fashionable household. Claire is the only person in the mansion who knows what life is, recognizes what she is and what the others are, answers to her feelings and reflects on them, and drinks to diffuse all of it. Whether verbally sparring with sister Agnes, drunkenly yodeling or playing the accordion during moments of severe familial strife and confrontation, or spewing out blunt, slangy truths when others are making socially-approved proclamations, Reid as Claire is a delight to watch. She appears static, yet her performance is wrought with personality shadings revealing insights into a woman who doesn't fit. She has increased her prestige as a serious actress even more by her appearance in this film.

The other actors, Betsy Blair, Lee Remick, and Joseph Cotten are all adequate in their portrayals, but the film belongs to Reid, Hepburn, and Scofield.

*****

"A Delicate Balance" is not a film for those who love the fantasy entertainment of stock Hollywood. Rather it is a stimulating, provocative statement on the subterfuges and frailties of people—helped along by society, of course.

If the other presentations come close to matching the near-perfection of this effort, the American Film Theatre has succeeded in taking a positive step for "cleaning up the pollution of mind and spirit", as they state in the playbill, carried by current trends in films and television via pornography and violence. It was an auspicious debut for a theoretically good idea. With a change in the financial arrangements, I would recommend it highly. ■

Music/'Angel Clare'

Failing To Jive With The Music

Garfunkel the singer is somewhat more entertaining than Simon the singer

Dan Harmon

GEL CLARE
Art Garfunkel
umbia KC31474

I cheat some, so before I listened to *Angel re* I went back and read what Stephen lden had to say about it in *Rolling Stone*, he said, "Traveling Boy," the lead-off e, is one of the best two on the disc. So I ened to "Traveling Boy" and got pretty thinking it might be the apex of the duction. First listenings are inaccurate, course, since all songs have to grow on , but I felt then—and I still feel—that raveling Boy" was a rather syrupy rewell-sorry-it-couldn't-last love lament ose primary virtue was a super ngement. The song is okay, but I don't nk I'll be playing it much in the future. t as much, certainly, as several other gs on the album.

Like "Feuilles-Oh/Do Space Men Pass d Souls on Their Way to the Moon?" for mple. I heard this in 1965 on an album an integrated folk troupe called erica's Children, whose big claim to fame that they entertained LBJ at the White use. They simply called the song aye-O", and it was very pretty. A psonian lullaby. Garfunkel's harmonies more solid than theirs—he omits the nchy sevenths, holding the tenor lines to duce fourths on the chord changes—and gas and an acoustic guitar make it sound re calypsonian and a more interesting aby, and much prettier. For spice, near end is injected a Bach melody, the lyrics which ("Do space men pass dead ls...?") were penned by Garfunkel's wife, da.

Most of the disappointments stem from failure of Garfunkel's vocal style to jive h the material. In "Barbara Allen" he kes some good Cat Stevens-sounding otion in one verse, but otherwise the ad just sort of drips, or maybe oozes. nding baroque, romantic, and pop hestral idioms, this rendition avoids the English in which the song originated, it does not exactly replace it with thing sufficient, and the thing just...well, st drips.

'Down in the Willow Garden" was itten by Charlie Monroe who is,

apparently. the guitar-playing brother of Bill Monroe, who is, indisputably, the father of Appalachian-style bluegrass music. It's about this guy who meets his girlfriend in a willow garden, stabs her with a sabre and throws her in the river, and is now awaiting his execution by hanging. Young people used to listen to these stories seriously, I believe, at 1962 hootenannies, but not much since then, and I predict Garfunkel's attempted revival here will fail. As bluegrass it has its place, but not as a slow Garfunkel pop ballad.

I like "Old Man" even though it probably is one of the two songs on the album dangerously capable of boring you with their ultra-sentimental flavors (the other being the finale, "Another Lullaby"). You will never hear it on Fun 40 radio, but I'm glad it got recorded. It's just real nice, and it puts me at ease a bit. Otherwise, I can't explain why I'm plugging it, except maybe that it's a welcome change after the previous song, "I Shall Sing", whose New York-coated calypso devices do not appeal to me.

A qualification: "I Shall Sing" is a Van Morrison piece, heretofore unrecorded, and it will get you up if you like the Latin rhythms of bongos and marimbas. But the rhythms here do not make you feel like you are in Port-au-Prince, they make you feel like you are in a Manhattan night club staring through the cigarette smoke at a bongo band from, say, Manitoba. "I Shall Sing" is one of the album's two happy songs. The other is called "Woyaya", which is poignant but still happy and features a children's chorus.

Traces of old Simon and Garfunkel hits are obvious. In "Mary Was An Only Child" we hear the mandolin-recorder combination that carried "El Condor Pasa." And "All I Know", the hit single from the album, is climaxed with the strings, drums, and soaring tenor we recall from "Bridge Over Troubled Water."

By now you have judged "All I Know" for yourself from the radio play. For perspective's sake I will suggest that it does not overshadow the rest of the album, though it probably is the best cut.

I will also suggest that Garfunkel the singer proves somewhat more entertaining than Simon the singer.

Simon, by the way, and Jerry Garcia on guitars are among the cast of *Angel Clare* accompanists. ■

GODSPELL

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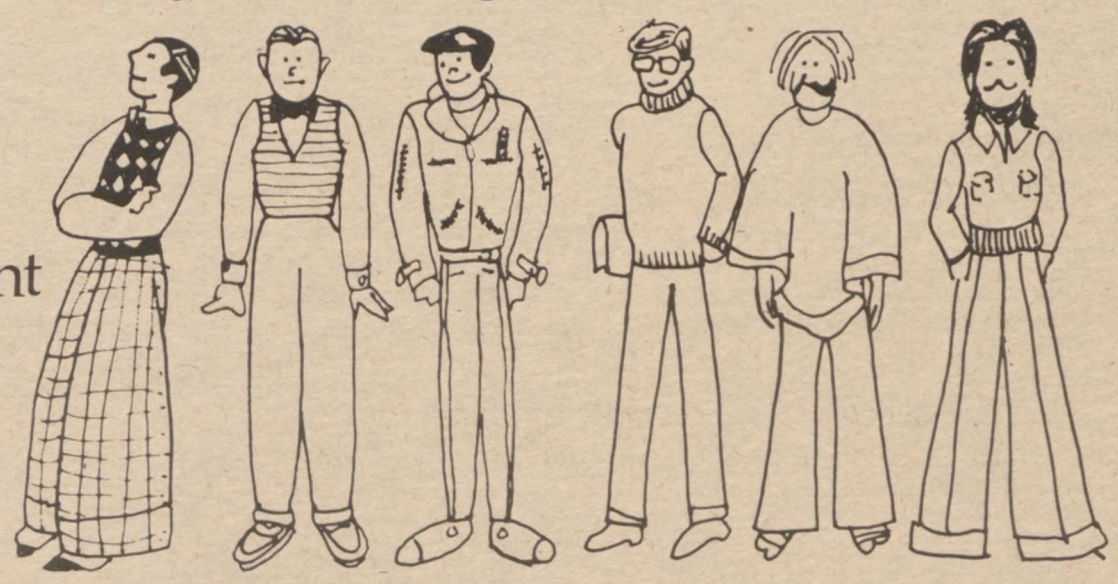

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EVENTS & entertainments

November 2-8

cinema

Please call ahead to theaters to verify showtimes, since many area theaters are subject to last minute changes.

ATLANTIC I, 3220 Two Notch Road, 787-1225
"Together for Days," stars Clifton Davis and Lois Chiles Call ahead for times.

ATLANTIC II, 3220 Two Notch Road, 787-1225
"Swingin Models" and "Sabena" in a double feature. Call ahead for times.

CAROLINA THEATER, 1223 Main Street, 252-8011
"Dillinger" starring Warren Oates, Ben Johnson, Cloris Leachman and Michelle Phillips. Rated R. The story of Big John's escapades. Call theater for times.

DUTCH SQUARE NORTH THEATER, Dutch Square Mall, 798-1100
"Lost Horizon" enjoys its third week in Columbia. Rated G. Times are 1:30, 4, 6:30 and 9.

DUTCH SQUARE SOUTH, Dutch Square Mall, 798-1100
"What's Up Doc!" stars Barbra Streisand and Ryan O'Neal in a comedy that has already played here successfully several times. Shows at 1, 2:40, 4:20, 6, 7:40, and 9:20.

FOX THEATRE, 1607 Main Street, 254-5212.
" Siddhartha" is based on the novel by Herman Hesse and has showings at 1:05, 2:40, 4:15, 7:52, 9.

GAMECOCK I THEATER, Parkland Shopping Center, Cayce, 796-0022
"Casablanca" Bogart and Bergman in perhaps the greatest film of all times. See it. Shows at 2, 3:50, 5:50, 7:30, and 9:20.

GAMECOCK II THEATER, Parkland Shopping Center, Cayce, 796-0022
"M*A*S*H" is held over for another week. Rated PG Shows are at 1, 3, 5, 7, and 9:05.

JEFFERSON SQUARE THEATER, 1801 Main Street, 254-6731
"Night Watch" Liz Taylor and Larry Harvey. Rated PG. Times are 1:40, 3:30, 5:20, 7:10 and 9.

MIRACLE THEATER, 1228 Main Street, 256-1950
"American Graffiti" Rated PG with shows at 1:20, 3:20, 5:20, 7:20 and 9:20.

PALMETTO THEATER, 1417 Main Street, 254-5800
"Electra Glide in Blue," starring Robert Blake is playing at 1, 3, 5, 7, 9. See John Marion's review on page 10.

PLAZA III THEATER, 1323 Main Street, 254-7690
"Walking Tall" is still in town. Rated R with shows at 12:50, 2:40, 5, 7, and 9:20.

RICHLAND MALL THEATER, Richland Mall Shopping Center, 782-2228
"Jeremy" rated PG with shows at 1, 3, 5, 7 and 9.

CAMPUS FILMS
All films at the Russell House are shown at 7 & 9:30 p.m. and are free to faculty, students, administrators and guests unless otherwise indicated.

Friday, November 2
"The Other," directed by Robert Mulligan with a screenplay by Thomas Tryon, is a ghost story in the Gothic vein. Mulligan centers more on sensuality and character in this 1972 release than chills and comes up with a beautifully executed tale of love and loneliness. 110 minutes.

Sunday, November 4
"Musicals of the Thirties" (USA, 1929-35), is an intrinsic view into one of the most popular genres in the early years of sound, which reached its height with the abstract dance patters of director Busby Berkely. 78 minutes.

Monday , November 5
"Simon of the Desert," directed by Luis Bunuel, are two attacks on the hypocrises of religion and society. Relaxed and humorous. 125 minutes.

Tuesday, November 6
"Long Day's Journey Into Night," (USA, 1962) is directed by Sidney Lumet and stars Katherine Hepburn, Ralph Richardson and Jason Robards in a sensitive adaptation of O'Neill's autobiographical play about a day and a night in the life of the Tyrone family, the epitome of pessimism, hard luck, and hopelessness. 174 minutes.

Wednesday, November 7
"The Jazz Singer," (USA, 1927), with Al Jolson and Warner Oland. America's first sound film. A young jewish boy forsakes a future as an orthodox cantor and follows the lure of Broadway lights. 174 minutes.

Thurs. and Fri. November 8 and 9
"Putney Swope," (USA, 1969) is directed by Robert Downey. A story about the most irreverent ad agency ever to promote a token black to the board presidency. Outrageous swipes at everything sacred. It's good stuff. 84 minutes and it'll cost you $1.

television

Friday, November 2

9 a.m.--Today in Carolina. This is a special show with three doctors answering questions called in by viewers about their children. Should be interesting. (Channel 10)

9 p.m.--Barbara Streisand Special. This should be a decent show with Miss B singing some of your favorites. (Channel 19)

1 a.m.--The Midnight Special. The late Jim Croce hosts his last television appearence before his death in a plane crash. (Channel 10)

Saturday, November 3

12:30 p.m.—NCAA Football. The Texas Longhorns travel to SMU in one of those old time rivalries which makes American Football so great to watch. (What) (Channel 25)

2:30 p.m.—NBA Basketball. The Capital Bullets go to Philadelphia. (Channel 19)

4 p.m.—NCAA Football. LSU, which barely squeaked by the Gamecocks, goes to Missouri. (Channel 25)

11 p.m.—Movie. "The Mole People." (Channel 19) Sounds just great doesn't it! We know one person who will be happy about this, but he's ten years old.

12:15 p.m.—Movie. "Strange Bedfellows" (1964) Rock Hudson, Gina Lollobrigida and Gig Young. A wandering businessman tries to improve his corporate image through his wife. Very cutesy, but if you're in the mood for handsome characters, lovely apartments and sedings, and totally unrealistic dialogue, like I am—watch it. (Channel 25)

Sunday, November 4

8:30 a.m.—Paul Dietzel News Conference. The Gamecock coach answers questions from some of the state's press people. This should be good...(Channel 10)

1 p.m.—NFL Football. The Los Angeles Rams head to Atlanta to take on the Falcons. (Channel 19)

1 p.m.—NFL Football. New York heads to Miami to do some fishing—Dolphins, anyone! (Channel 10)

7:30 p.m.—"The Men Who Made Movies", Director Raoul Walsh, maker of such film epics as "High Sierra," a western classic, talks about his long career which spanned the entire history of film-making. If it's on PBS, it's generally worth watching. (Channel 35-ETV)

8:30 p.m.—"Candidate for Crime." Peter Faulk, Jackie Cooper, and Joanne Linville star in this segment of Columbo. If it wasn't decent we wouldn't recommend it. Joanne Linville is an accomplished actress, usually generally ignored by the media; and of course, we think Peter Faulk is great. See it... (Channel 10)

Monday, November 5

9 a.m.—Today in Carolina. Remember the bald-headed guy who was on the Dick Van Dyke Show who was always getting razzed by Morey Amsterdam about his shiny dome! Well, his name is Richard Deacon and he will be Jim and Joe's guest on Monday. This guy has always been pretty funny. The Chef from Maxim's (Anyway related to the Parisian restaurant ——Doubt it), Columbia's newest restaurant, will also appear. (Channel 10)

8 p.m.—Newport Jazz Festival New York: A tribute to Louis Armstrong. Highlights of the 1973 Newport Jazz Festival featuring Dave Brubeck and sons, Ella Fitzgerald, Roy Eldridge, and Dizzy Gillespie. All you jazz fans take note. (Channel 35-ETV)

9 p.m.—What else but FOOTBALL That's right, pals, it's back on the tube again. The Washington Redskins travel to Pittsburgh to meet the Steelers. (Channel 25)

9 p.m.—Movie. "Yours, Mine, and Ours." (1968) Lucille Ball and Henry Fonda star in perhaps the worst roles of their entire careers. He's a widower with 19 kids and she's a widow with eight. They get married and have children of their own, and boy-oh-boy, the fun begins. Ugh. (Channel 10)

11:30 p.m.—Movie. "Glass Bottom Boat" (1966). This must be the fifth time this turkey has appeared on Columbia television. Doris Day, Rod Taylor, and Arthur Godfrey star. Can you believe it! Two of these darn things in one night. Consecutively! First Lucille Ball and then Doris Day. Well watch the Vasectomy King and the Constant Virgin along with the Tough Stud do their thing with a cameo from Robert Vaughn (That Man from U.N.C.L.E.). Maybe Nixon's right for a change. Hit the sack early. Or turn to Channel 25 and watch the great "Harvey". (Channel 19)

12:15 p.m.—Movie. "Harvey" (1950) James Stewart, Josephine Hull, and Peggy Dow. The story of a gentle tippler who adopts a six foot invidabele rabbit as his friend brings hysterical visions to the mind of the spectator. It's amusing and well done. (Channel 25)

Tuesday, November 6

9a.m.--Today in Carolina. Exercises for all the flabbies out there with Linda today. (Channel 10)

11 p.m.—Movie (all the way from morning to this late—sounds like a bad night to me) "Buckskin" (1968). Barry Sullivan, Wendell Corey, Joan Caulfield, and Lon Chaney. Greedy landowner in Old West wants to run the spunky-but-weak homesteaders off "his" land. Sound familiar! (Channel 19)

Wednesday, November 7

9 a.m.—Today in Carolina. This is an hour special on Camden. With everything from "What's Cooking in Camden!" to the Carolina Cup this show takes a look at all the high spots of this Kershaw County burg. (Channel 10)

11:30 p.m.—Movie. "The Left-Handed Gun" (1958). This is just possibly the best western in terms of plot, character development, and good direction that has ever been made. Directed by Arthur Penn ("Little Big Man", "Bonnie and Clyde"). Paul Newman, Lita Milan, and John Dehner star in the very best Billy the Kid movie ever made. It's a must. (Channel 19)

Thursday, November 8

9 a.m.—Today in Carolina. Joe and Jim take a look at condominiums and the living in them. (Channel 10)

9 p.m.—Movie. "The Graduate" (1967) Dustin Hoffman, Anne Bancroft, and Katharine Ross. This is a brilliant, important film that started the "New Wave" in America. It's not to be missed. If you have never seen it—catch up with it—it's held up pretty well for the fast-moving period of time that has transpired since it was released. Mike Nichols and Dustin Hoffman were "made" as a result of this film. (Channel 19)

11:30 p.m.—Movie. "Fade-In." Take your own chances. We know nothing about it. (Channel 19)

Friday, November 9

9 a.m.—Today in Carolina. Transcendental Meditation and the Nurses Association join Jim and Joe. (Channel 10)

8:30 p.m.—Movie. "Von Ryan's Express." Frank Sinatra and Trevor Howard star in the war flick that exemplified Sinatra's suave, tough style. It's an action packed two hours. (Channel 10)

11:30 p.m.—Movie. "Where Were You When the Lights Went Out " (1968) It's the Constant Virgin with Alfred E. Newman this time around. Doris Day and Robert Morse star. Ugh. (Channel 19)

11:30 p.m.—In Concert. Cat Stephens heads the line up—should be a pretty good show. (Channel 25)

theatre

NIGHT WATCH begins its two-week run at Town Theatre on November 9. Bette Herring, a veteran Columbia performer, stars as the neurotic widow who sees corpses on cold, windy nights. Call the theatre box office for times and prices.

THE LEGEND OF SLEEPY HOLLOW, will continue this week at the Workshop Theatre. Box office on Bull Street is open from noon to curtain at 8 p.m. Tickets are $2. For a review of the play, see page 10 of this week's edition.

The Madwoman of Chaillot presented by the University drama group, will be performed on Wednesday, Thursday, Friday, and Saturday nights at Drayton Hall on the University campus. The play is scheduled for 8:15 p.m. with $1 admission for the USC community, and $2.50 for the public.

art

"National Sculpture '73" will be on display in the Russell House Art Gallery through November 30th. We haven't seen this show yet, but if you're an art lover and can't turn down a curious look at a free showing, go to see this one.

GUILD OF SOUTH CAROLINA ARTISTS SHOW is now on display in the Columbia Museum of Art. Usually there are some truly unique works and techniques in these shows, though the majority of works is fairly predictable. The show will run until November 25 and is in the Trustees Gallery. Also on display are modern tapestries by Dirk Holger in the North Gallery.

JAY BARDIN, well-known and respected painter displays his work at Betsy Havens Aesthetics on Gervais Street. Jay is a familiar person to Columbians, known for his warmth and wit as well as his fine art work. After you see his work, browse through Betsy's beautiful contemporary objects and furniture collection...all for sale.

James Mills—One Man Exhibit,—art exhibit at Clemson University's Rudolph Lee Gallery. Osceola's Gary Ligi liked Mills' works when he displayed some of his pieces with the Seven Columbia Artists Show at the Museum of Art here in Columbia. This is recommended if you get up that way. The Gallery is open 8 a.m.-4:30 p.m. weekdays and Saunday from 1-4. The show is opened on the seventh.

concerts

CHICAGO will perform at the Carolina Coliseum, Tuesday, November 6. Tickets range from $4.50 to $5.50 and $6.50 and can be purchased at the Coliseum Box Office, Taylor Street Pharmacy, Fort Jackson S.S., and Mitchell Piano Company. This is a great chance to hear a really fine group—noted for their complex and fascinating arrangements.

lectures

CHRISTINE JORGENSEN, the woman who was born a man and underwent an internationally publicized sex change operation "sets" the record straight in a presentation by the Clemson University Speakers Bureau at 7 p.m. in Tillman Hall Auditorium. The lecture is open to the public with free admission. This sounds interesting, and if you're up Clemmons way, go to see it on November 6.

specials

Robert Penn Warren, best-selling author of ALL THE KINGS MEN, a barely-veiled novel based on Sentor/Governor "Kingfish" Huey Long of Louisiana. There will be a poetry reading by Mr. Warren in the Law Auditorium in the new Law Center at the University of South Carolina at 8 p.m. on Monday, November 5 with no admission charged. He will then go the Golden Spur to "rap" with the habitues. We're going...

ANTIQUE SHOW will be presented at the Carolina Coliseum November 9-11 with admission charged. If you are an antiques buff, call the Coliseum box office for prices and times.

Richard Harris, actor, singer, poet, star of "Camelot", will come to the Carolina Coliseum on Tuesday, November 8, with a performance at 8:15 p.m. This is a free entertainment service of the University Union Cultural Series Committee. Harris will present "I, In the Membership of My Days," an evening of his poetry, read by himself. Harris is a fine actor and sensitive singer, with two hit LP albums of a few years back, "The Yard Went On Forever," and "A TRamp Shining" with all songs by former boy-wonder Jimmy Webb. Like we said, it's free and he's good, and you should go.

Terry Kath of Chicago